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GIFFORD MEMORIAL MEETING OF THE CENTURY. — *Friday Evening, November 19th, 1880.* — Century Rooms, New York. 57 pp., portrait, and plate. 8vo.

A MEMORIAL CATALOGUE OF the *Paintings of SANFORD ROBINSON GIFFORD, N. A., with a Biographical and Critical Essay by PROF. JOHN F. WEIR, of the Yale School of Fine Arts.* — First Thousand. — Compiled and published under the Auspices of the Metropolitan Museum of Art, New York. 1881. 46 pp., portrait, and 6 plates. 8vo.



HATEVER differences of opinion there may be concerning the artistic qualities of the late Sanford R. Gifford, there seem to be none at all among those who knew him regarding his qualities as a man. To this fact the memorial pamphlet, printed for private circulation by the Century Club of New York, bears ample testimony. This pamphlet contains the records of a meeting, held in honor of the deceased, at the rooms of the Club, on the evening of November 19th of last year. The exercises consisted in addresses by Messrs. J. F. Weir, W. Whittredge, and Jervis McEntee, and the reading of poems by Messrs. R. H. Stoddard and E. C. Stedman, and of letters of regret by President F. A. P. Barnard and the Rev. Dr. Bellows. There was exhibited on the same occasion a collection of sixty-two paintings and studies by Mr. Gifford, a catalogue of which is also printed in the pamphlet. Prof. Weir's address, which is the amplest of the documents given, contains a brief biographical sketch, together with an estimate of the position occupied by the deceased as an artist, while the other addresses supplement the first with a fund of pleasant anecdote and reminiscences, and furnish additional evidence of the high appreciation in which Mr. Gifford was held by many of his artist associates. That the estimate of his powers, as formulated in these remarks, is not critical, will be found quite natural under the circumstances. According to Mr. McEntee, it cannot be doubted that "the future will confirm his [Gifford's] position among the great landscape painters of the world."

The *Memorial Catalogue*, compiled by Mr. Waldo S. Pratt, of the Metropolitan Museum, is one of those solid pieces of work which involve an amount of patient labor realized by only a few students, and which are rightly valued by a still smaller number of persons. Its objects are best stated in the words of the Introductory Note: — "The compilers of this Catalogue, desiring both to honor the memory of the late Mr. Gifford and to provide a trustworthy historical record for the future, have striven to mention every picture of his which has circulated or will circulate among picture-owners as a specimen of his genius and style. They have, therefore, not only enumerated the pictures, studies, and sketches owned by Mr. Gifford's estate, and to be sold in April next, but they have also especially sought to ascertain the present ownership of all pictures that he himself is known to have disposed of." The result of these researches, aided by the memoranda of sales left by Mr. Gifford himself, has been the bringing together of a list of no less than 731 works, arranged, so far as possible, chronologically, with title, owner (where known), date, and size of canvas given in each case. The interest of such a catalogue is, of course, purely "scientific," and its value can only be appreciated by the student of the history of art, and even among this class only by

the few who have entered into detail studies. Nor is its value greatest for us of the present day. The future student of the history of art in America will be the person to whom most of its benefits must accrue. But for this very reason the work is all the more to be commended. For it is not only a monument erected to an American artist: it is at the same time a help to future generations, for which they will certainly be grateful. What would we not give if we had such lists of the works of the great men of the past! It is to be hoped, therefore, that this catalogue will serve as a pattern for future occasions, and that all our prominent artists — whatever their tendency, or school, or style — may have their memorial exhibitions and their memorial catalogues, compiled with the assiduous care bestowed by Mr. Pratt on this prototype. It is pleasant to note also that the first undertaking of this kind is due to the initiative of one of our Museums, as these institutions are so frequently accused of taking no interest in American art.

S. R. KOEHLER.

ARCHÆOLOGY.

MEMOIRS OF THE SCIENCE DEPARTMENT, UNIVERSITY OF TOKIO, JAPAN. Vol. I. Part I. *Shell-Mounds of Omori.* By EDWARD S. MORSE, Professor of Zoölogy, University of Tokio, Japan. Published by the University, Tokio, Japan. Nêsshuba Printing-Office. 2539 (1879). 4to. 36 pp., 18 pl., 261 fig.



HIS elegant volume is, in paper, composition, presswork, and lithographs, a product of Japanese workmanship and an example of the rapidity with which these Asiatics donned Occidental civilization. The shell-mounds described are on the Imperial railway between Yokohama and Tokio, about six miles from the latter city, and nearly half a mile from the Bay of Yedo. Unobserved they had slumbered for many centuries, and would probably still have done so but for the timely arrival of one of our own countrymen.

Professor Morse went to Japan to study the marine invertebrates, and while there received an appointment as Professor of Zoölogy in the Imperial University of Tokio. Having, as early as 1862, examined the shell-heaps of Maine and Massachusetts in company with Professor Wyman, and afterwards with Professor Putnam, as well as on his own account, he was thoroughly acquainted with this department of archæology. It does not surprise us, therefore, that a very few days after his arrival in his adopted country he discovered the shell-mounds of Omori.

Professor Morse, in company with several Japanese gentlemen, to whose zeal in antiquarian research he pays a glowing tribute, made a thorough examination of these remains, and embodied the results in the volume before us. Other mounds were examined at Yezo, Tokio, and Higo; indeed, the coast has been pretty thoroughly explored from Yezo to Satsuma. The description of these investigations will form Part II. of the present volume.

Comparing the shell-heaps of Omori with those of Denmark, England, Scotland, Ireland, France, the eastern coast of the United States, the valley of the Mississippi, the west coast of America from California to Behring Strait, Brazil, the Gulf of Guayaquil, Australia, Tasmania, and the Malay Archipelago, the author finds what we might call